

TWENTY-FOUR PAGES

# THE NEW YORK DRAMATIC MIRROR

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EMILIA GARDNER



# THE NATINEE GIRL



The Henrietta proved its stanch qualities by the noble way in which it stood the test of time—and time is one of the most severe tests that can be applied to stage literature.

At the matinee given in aid of the Actors' Home at the Knickerbocker two weeks ago, one waited almost fearfully to hear some old-timey phrasing; some words which the laughter had departed.

We were prepared for all this as one might be who met an old friend, content to take the wrinkles and the whitened hair. We were willing to accept the old fashion in plays and perhaps kindly call it " quaint."

But The Henrietta, although free from the blight of epigram, and the smart talk that makes the modern play clever, was as brilliantly entertaining, as amusing in its fun, as convincing in its reality and as true in its pathos as ever.

But, above all, the construction of the play, the bringing out of the characters, the development of the plot, the clearness of character stood out with the clearness of a fine white diamond, and made many of our recent successes seem cheap work, indeed—work built on fleeting facts of the moment—an echo and a shadow.

The Henrietta is so original in its workmanlike that it dazzles. So much in the play line to-day is imitative—much of it unconsciously so, it is true, but some badly so.

One man will give us a clever Americanized version of the White Slave Trade school—nearly clever—no more. But in these days of the dead dull we welcome the merely clever or bad and the foolish.

Immediately he has a host of copyists trying to learn his heart and his tricks, and we have more plays, only necessarily worse—admirably worse some of them.

But originality is the old-world favor that grows on the mountain. Francis Howard's play, I should say, indicated the work of an actor playwright who had gone before on this side of the water or the other.

That is to say, I am writing now without personal knowledge of the subject, for I can hardly remember that the price of an education to a Henrietta would many years ago was obtained by an entirely private and confidential transaction between a student and his tutor.

There doesn't seem to be any money in the knowledge, but in these halcyon days there was a money in it; then was the Henrietta a money in it; then was the Henrietta a money in it.

All was looked after to look up the title lines and the literary market—of course had the dramatic instinct awakened.

But the line of The Henrietta was true to-day, and the working was a journalistic business. There is value and meaning to every word.

Ready this play might be read over and over again by students in the art of playwriting as an example of good work. Learning to be a writer one can understand how fascinating the game of playwriting might be.

The playing over the ballroom in an audience with sudden transitions from love to play, from laughter to tears, from great sympathy to literal forgiveness—these are the things to cherish.

What a pity that we have not more of the natural contrasts among our players, for as that afforded by the two actors for whom The Henrietta was written.

Contrast is quite as powerful in the drama as are the lights and shades in the painting or the photograph. They give the play with grateful echoes and light the darkness with golden shafts of light.

We who have of late years been listening to or rather seeing, many of the cheap and bulky plays that have been offered on all this fine workmanship in the Howard play. It was like a cameo cut by a skillful goldsmith, more beautiful than anything our modern artists in metal can give us.

We thought of the author whose once boy pen has so long been silent who has been stricken as severely, and we wished that he were there that for once we might hail our own prophet in his own country.

Mrs. Robson, who was the original Lady Mary, sat down in front, golden-haired and smiling—the belle of the afternoon.

People migrated to her and stood back with her between the acts, and wished she were acting with the two players who were going through their parts with the same ease and grace and youthful enthusiasm of their first season in the play.

Mr. Robson's make-up was one of those tri-

umphs of good make-up that are it to rank with Bernhardt's D'Aiglon. And Mr. Crane's apparent absence of all make-up was another fully as startling. Their joint effect at the close of the performance when the audience crowded down in the aisles to greet them was a pleasant ending to an afternoon that must always be memorable.

Mr. Robson called on Mr. Crane and Mr. Crane on Mr. Robson. Mr. Robson said that Mr. Crane had always been the speaker of the combination, although he didn't know why. He supposed it was because Crane was older than he was.

He was entirely aware of his physical superiority to Crane, that he admitted. Then he pushed Mr. Crane forward, and then Crane retorted by reminding Robson that he had told him in his dressing-room that he—Robson—had prepared a speech.

It was all the pleasantest kind of fun-making, and, oh! so delightful in these stupid days when nobody will stop to play!

Mr. Robson spoke with feeling of the Actors' Home on Staten Island, and urged upon his audience the idea that the aim of the profession would be to care for and support the Home in such a way that it would fitly represent the dramatic art—the noblest in the world.

And that is just the idea that the people of the stage want to keep in view from now on and forever. They have achieved their desire—they have established a beautiful Home that has nothing of the institution in its appearance or its management—but is to be a Home in all that that most beautiful word in the language means.

To support and keep it fittingly must be a matter of individual pride with every man and woman of the stage. The profession has deservedly gained a name for unequal liberality in charities of all sorts. They are always appealed to when any worthy object is in view and they always give.

But the Actors' Home must be more—it must be a work of love—the very religion of the people of the stage to make it a glorious monument to the profession in America.

Too often we hear the thoughtless and ignorant critics of the stage handily ask in relation to actors—what do they do? It is true they amuse—they strut and pose and read the lines that are written for them—but what do they do in the great work of the world—what do they accomplish?

You talk to people like this of art—its endowments and its achievement—its magic power over the hearts and lives of men and women—its educative influence and they will say that you cannot mix up the actor and art—that there are only a few real disciples of art while there are herds of men and women who regard it commercially.

You talk of the charity of the people of the stage—and the reply is—"advertisements!" You talk of their liberality of judgment and kindness of heart, and again you have the question hurled at you, "What do they do?"

Of course, there are the million-headed Pharisees who, despite their fat-headedness or perhaps because of it, and silver jangling each week into collection plates, pay poor rent and are in the lists of charities.

And though there are such as them, churches, clubs and hospitals are built and endowed and homes for the friendless and their lives up to the sky—and great good to men and women is wrought within their walls and under their towers.

And as the Actors' Home is to be the visible proof of the heart and hand-work of the actor—beyond the imagination and the education that he gives—beyond the laughter and the tears that he makes us as well as he himself, the actor must be as well as he himself, the actor must be as well as he himself, the actor must be as well as he himself.

And the Actors' Home is only the beginning of the work with hands—that will be done by the men and women of the stage. There will rise the Memorial Theatre later on—of which Mr. Robson spoke, where the names of those who have worked and achieved and have upheld the dignity of their art through storm and stress, through failure and success, will be written. Those who wrought through years past when success came slowly and fortune was chary of its smile as of its crown—those unable to-day when laurel branches lead to those who reach for them!

## AMELIA GARDNER.

Amelia Gardner is pictured on the first page of this issue of The Dramatic Mirror as being in the line of the new drama. She is a leading actress of the Grand Opera House, Pittsburgh, where she has won the season in many roles. Before joining the Pittsburgh company she was featured on the road in the "The Wind and Under the Red Rose." She is the widow of the Grand Opera House, and she has the reputation of a successful power, and not her for parts of acting and power. She is a native of Pittsburgh, where she was born in 1870, and she has been in the theatre since she was a child. She has been in the theatre since she was a child. She has been in the theatre since she was a child. She has been in the theatre since she was a child.

## ALGERINE FAVOR SPECULATORS.

The Board of Algerine, at its meeting last Tuesday, advised by a vote of 21 to 10, to do away with the ticket speculating done by the Algerine Board of the Algerine. The Algerine Board of the Algerine, at its meeting last Tuesday, advised by a vote of 21 to 10, to do away with the ticket speculating done by the Algerine Board of the Algerine. The Algerine Board of the Algerine, at its meeting last Tuesday, advised by a vote of 21 to 10, to do away with the ticket speculating done by the Algerine Board of the Algerine.

## SPANISH ACTOR DIES IN CURA.

Antonio Vico, in his younger days one of Spain's most famous actors, died at Havana, Cuba, recently, of heart failure. At the time of his death Vico was on his way to Havana, where a benefit was to be given in his honor. He was born in Seville in 1817, and had been an actor from boyhood. His reputation was a very extensive one. He had many friends in Spain, and he had often visited Cuba and America. He died in Havana, Cuba, recently, of heart failure. He was born in Seville in 1817, and had been an actor from boyhood. His reputation was a very extensive one.

## RECOLLECTIONS OF ROSE EYTINGER.

James London, Dramatist—Miss Terry's Manager—John Ryder and Rhin.

During that summer visit to London, to which I referred last week, I met that always interesting but dyspeptic and pessimistic person, W. T. Gilbert. One of his opinions I have many times seen refuted; this was, that no woman could play Juliet until she was forty; while, on the other hand, she ought not to play it unless she could look fourteen. I have more than once seen Juliet charmingly played by women of forty and more, and many times I have seen it quite as charmingly played by girls in their teens.

Henry J. Byron, whom I also met, was a rare wit. His talk distilled with repartee, but he was apt to be acrid and a bit cruel. I remember that I happened to be present on a rather momentous occasion in the career of Miss Terry.

Miss Terry was, at this time, making a success in London with Olivia, the dramatization of "The Vicar of Wakefield." I had gone one morning to Charles Reade, to hear him read a play which he proposed I should bring to this country and try to place with some American manager, preferably with Colonel Finn.

Mr. Reade had given strict orders that he was not to be interrupted, but, despite this order, the maid brought him a card, and she must have been a young woman of more than usual courage to have done this, in the face of his instructions, for to Charles Reade his writings were the most valuable and important things in the universe. He turned upon the girl with a face of thunder and eyes of lightning. She, cowering, held out the card to him, and, in trembling tones, said: "Please to read it, sir." He did so. His face did not clear, but, with evidently a great effort, he corked the vials of his wrath; and with a look of vexation turned to me, and said: "Here is Ellen Terry wished to see me about something that she says will not wait." Interrupting him I begged him to allow me to withdraw and grant her an interview. This he would on no account permit, but had Miss Terry shown in. After introduction and profuse apologies from Miss Terry for her intrusion, the problem was solved by Miss Terry and Mr. Reade adjourning to the garden, and there I could see them walking up and down the gravelled path which ran through its length, engaged in earnest talk. After a rather long time they returned, and Miss Terry took her departure. Mr. Reade then explained the reason of Miss Terry's persistency in urging an immediate interview. Some days previous she had received from Henry Irving an offer of the position of his leading woman. She felt rather disinclined to accept this offer, being disposed rather to follow up the success she was then making with Olivia. Mr. Reade opposed this, and urged acceptance of Irving's offer, clinching his advice with the adage, "Go where success is."

Another person whom I met at Charles Reade's was John Coleman. He was for many years a well-known figure in theatrical life in England, but always in the provinces, never in London. In the face of the acknowledged fact that he was an excellent actor, a careful and capable manager and a strictly honorable man, London would never accept him, and this fact was the grievance of John Coleman's life, of which he never tired of talking, and I am convinced that Coleman was the original of "the Crashed Tragedian."

Harry Sullivan was another English actor of prominence, who was very popular in the provinces, whom London would never accept, and Adelaide Neilson was never successful in London.

Another person with whom I became acquainted that summer was John Ryder, a fine old actor and a fine old man, full of interesting talk of both past and present. He had visited this country with Macready, and having been present at the Actor Place Opera House on the night of the riot there, he had not a very generally high opinion of our manners and methods. I did what I could to modify his views, assuring him that now we behaved almost as well as a London audience when it "does" a play.

At this time Drury Lane Theatre was about to change hands, and F. F. Chatterton and Augustus Harris were the rival candidates for its possession. Mr. Ryder had been so long associated with the Drury Lane that he had come to consider himself as a part of the institution, and he resented with great force and bitterness Harris' pretensions, for no better reason than that he was a young man, and had not been, as Chatterton was, a former house. To the claim, a strong one, and often urged in his favor, that Harris' father had been an experienced and successful London manager, Ryder would growl, "What of that? My father was a good pilot, but I couldn't bring a ship up the Mersey."

When I played Beatrice to Harry Sullivan's Benedick in Much Ado About Nothing at the Covent Garden Theatre, Ryder played Leonato, and a grand old figure he was. He used to tell me of his teaching Adelaide Neilson Beatrice, and how sweet and gentle she was, but how slow to learn. He also told me how, when Harry Sargent brought Miss Rhin to London, and engaged Miss (Ryder) to teach her the part of Beatrice, Rhin could not speak a word of English, and Ryder himself could not speak a word of anything but English. She would repeat after him the lines, laboriously, word at a time, not in the least understanding what they meant, while he would try to mold his strong, stern face into some semblance of Beatrice's "wretched smile," and Rhin would watch him, and ruefully imitate him, wondering all the while what it was all about.

At this time the Covent Garden Theatre was under the ownership and management of J. H. Clark. While at the theatre I noticed about the stage a negro youth, who never seemed to have anything particular to do, and I was told that he was employed by Mr. Clark for a special duty. When Clark was himself acting he always kept this boy in his dressing-room, and whenever anybody in the cast, except Mr. Clark, received a round of applause, it was Clark's custom to retire to his dressing-room and kick the boy.

I used often to meet Mrs. Charles Keen, and Mrs. Stirling, and Mrs. Chippendale, these fine representative old actresses, and these fine, bright, interesting old women.

Mrs. Charles Keen was like a well-preserved bit of old China, she seemed so fragile. She always dressed with the greatest care, affecting light gray and lavender, and her voice was delicious in its soft, low, well-modulated tones.

Mrs. Stirling was more sturdy, and age had not dimmed the glint in her eye when she heard, or said, a bright thing. Mrs. Chippendale was a typical old English woman, full of "go" and spirit and energy, knees and all.

Miss Terry's devotion to her old and invalid husband, spending every moment she could spare from her work at his side. By every means in her power she sought to lessen his suffering and brighten his life.

ROSE EYTINGER.

## SYSTEM IN PROFESSIONAL ADVERTISING.

The change of system in advertising is the most that strikes business men's eyes, and whose business men's eyes the public are wont to follow.

It is not the public's fault that it knows not the merits of the heralded attraction. True, it has been misled with countless gross actions, variations of the "medium" of many means, and bewildered with multi-colored pictures of imaginary success and alluring promises. But the time is now and the management of business is such that the public is being misled by the most effective means of advertising. The public is being misled by the most effective means of advertising. The public is being misled by the most effective means of advertising.

A good advertiser in the mercantile world must necessarily be a systematic advertiser, but in the theatrical sphere it is usually the dramatic advertiser that is termed "good." That comes of money being spent mainly in endeavoring to "draw" attractions into public favor, and in the mercantile sphere, the method is more or less of a success; but in the country this systematic style is questionable. What the great public needs is a visual acquaintance at least with names, if not with the owners themselves—advertisers, so to speak. Acquaintance follows interest, and once the interest has been gained the roadway to success opens into view. Just stimulate curiosity and curiosity will stimulate success.

The manager's trade-mark should be his name, unaltered in form, and as opportunity should be seized to keep that trade-mark in the public eye. In these days of "amusements" plays it behooves a man to have some sign with which to call the attention of the public to his latest venture—some sign that will immediately signify excellence, or, in other words, something worth what he has to offer. It is the manager's duty to make the public think and know that he is doing so.

It is not good business to visit cities or towns once a week and then let the audience you have made forget you. Managers often become very hazy about their own business. Keep the good impression alive and as save time and expense. No mercantile business gets on or gets in the newspapers the amount of free space in the preferred positions, that the manager of business does, and no advertiser has any better opportunity to further his advantage in the respect than the one who sends his manager. The constant and consistent manager is invariably successful. "The best of the house always" from the press, yet he neglects to "make good" in the audience. Instances and seldom give the stand another thought otherwise than to reject it. If he was a systematic advertiser, a few days after his visit, he would remember his press acquaintance every little while with a brief note regarding affairs and come from it interest that could be incorporated in the theatrical column, or, by employing tact and discrimination he could make his house of distinction value to the busy editor, who would be both pleased at the reminder, as well as with the anecdote or story. Thus a manager would keep himself in the editorial eye and his trade-mark before the public.

Some weeks prior to his appearance in a city he should send some of his shortest and simplest press matter to the papers as well as to the local manager. He would be pretty safe in assuming that between both efforts he would gain some publicity. He would have his name in the papers, short and long, and his name would be remembered. Not one word that was not necessary to the whole, and that which was a sample of the advertiser's art. If he could not prepare it himself he would engage some one that could—a man trained in writing matter that would lead the reader to the business. He should have a good variety of this matter, highly typographical, and his "ads" should contain the same careful and experienced attention. It is not a matter of small stuff of any kind that their advertising would be to the point, they would be considered as a matter of design and layout, and have a connecting something in the paper work. His billboards and window work should have relation to the both design and coloring; something that would catch the eye and repeat, from window to wall and vice versa. Every word would have a mission and every scene depicted would command attention because it would represent something, suggest, create conversation, and so stimulate interest. It would be the product of a trained advertiser's hand, one part of a system constructed on a perfect basis of common sense.

Aside from his standard means of announcement he should have a number of advertising methods novel ideas with which to engage a favored public attention. He would be successful in this respect. He wouldn't trust to the local manager for a full house. He would have a live agent in whom he could repose a certain degree of confidence—an agent capable of business, who could earn a good salary, who knew how to follow instructions or act with a purpose without them. His principle should be to take no chances at failure.

In fact, the systematic and progressive advertising manager should be a leader in advertising methods, for no business depends more on publicity for results than theatricals, and no business offers the opportunities for such other business as the theatre for money, original work that the theatrical business does. Mercantile concerns have elaborate systems whereby to gain and hold public attention, and they make use of virtually the same means to advertise, and the theatrical manager has them as well as his own line in active competition. He should make his percentage of direct value in a minimum. The old-time money-maker has given way to the present-time struggle. Systematic advertising is the only kind of advertising that has permanent value, and it can be a prime or business worth advertising it is worth advertising right.

OSCAR A. COURT.

## CIRCLE MUSIC HALL LICENSED AT LAST.

The Circle Music Hall got its license last Tuesday after nearly two years of attempts on the part of various managers, with the persistent opposition of the Pacific Fisheries, whose church is a long block west of the theatre. The fortunate applicant is C. H. Wilson, who secured his license from Commissioner Partridge last Tuesday. Mr. Wilson agreed that the theatre should be occupied only by the Kallaphorn Orchestra for a series of summer concerts.

## MRS. CAMPBELL'S MANAGER.

It was definitely announced last week that Mrs. Patrick Campbell would make her tour here next season under the management of Charles Frohman. She will open an engagement at the Garden Theatre in September. With Wharton in making the translation of Schumann's *Die Lorelei* from London, that will be one of the new plays Mrs. Campbell will do here. Aunt Jennie, by R. F. Benson, will be the other.

## TWELFTH NIGHT CLUB RECEIPT.

Blanche Bates presided at the Twelfth Night Club's May reception at Berkeley Lyceum last Tuesday. Mrs. Louis Carter, who was to have been the club's guest of honor, was regretted. There were many other players present, however. During the afternoon Beatrice Hartford gave a monologue and Fidelity Beale sang.

John Arthur French, 187 West 126th St., N.Y.C.



**MILWAUKEE****PROVIDENCE.**

**KANSAS CITY.**

**PITTSBURG.**

DETROIT.

## BUFFALO

## Chartreuse

— GREEN AND YELLOW —

At first-class Wine Merchants, Grocers, Hotels, Cafes.  
Bätjer & Co., 45 Broadway, New York, N. Y.,  
Sole Agents for United States.

**DIVORCE. GEORGE ROBINSON, LAWYER, \$50 Entire Expense. 99 Madison St., N. Y.**

## MONTREAL

[illegible]



party was given by the Miss of Webster City



MOONVILLE - CONSTOCK OPERA HOUSE



**COHEN, GRAND OPERA HOUSE** (Joseph Clark, manager): Williams and Walker in *Boys of Blue* 25



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Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

A BREKKY TIME: Hudson, Mich., May 27. Address  
28 Tecumseh St., Marshall St., Adrian 31.  
A HUSBAND ON SALARY: Omaha, N., May 28.  
A MAN OF MYSTERY (Alvin A. Jank, alias): MI-  
waukee, Wis., May 28-31. Chicago, Ill., June 1-7.  
Detroit, Mich., 8-14.  
A ROYAL BOX: Saginaw, Mich., May 30.  
A THOROUGHGOOD TRAMP (Lawrence Brown):  
Saginaw, Mich., May 31. Saginaw, Mich., June 1-7.

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CRISTALINO, M. J. **Band:** Philadelphia, Pa. May 29, 21.  
**FLORA AND FAUNA BAND:** Philadelphia, Pa. May 29, 21.  
**STANLEY BAND (E. M. J. Swan, mgr):** Baltimore, Md. May 29, 21.  
**FRANK AND HIS ORCHESTRA, Inc.** May 29, New York City.  
**FRANK, FRANK AND HIS ORCHESTRA, Inc.** May 29, 21.  
**MOORE AND HIS BAND (Frank Chastain, mgr):** Camden, N. J. May 29, Philadelphia 29, Springfield, Mass. May 29, 21.  
**SPRINGFIELD, CALIF. CONCERT BAND:** Baltimore, Md. May 29, 21.

(Check for info for classification.)

**BOBBY CONNOR (M. Peter Walker, mgr):** Philadelphia, Pa. May 29, 21.  
**BOBBY CONNOR (M. Peter Walker, mgr):** Philadelphia, Pa. May 29, 21.  
**BOBBY CONNOR (M. Peter Walker, mgr):** Philadelphia, Pa. May 29, 21.

BOSTON CARNIVAL: Boston, W. V. May 29-30  
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**WORK.**

Welch, R. F. Welch, Willis Western, Fred W.  
 Percy West, M. F. Walsh, R. Wilcox, Edward  
 Wm. Weston, J. W. Frederick Wagner, Thos.  
 Wm. Charles Wilcox, F. W. Williams.  
 Yeak, M. A., H. W. Yeager, Jos. Young, Jr.  
 Young, Geo. C. Young, John Young, Jacob  
 Young, John, Geo. C. Young, Dan Young, Cal  
 Young, L. C. Youngman.  
 Zimmerman, Chas. P. Zacher.



**Signs of Summer Success—Weber and Fields' Big Hit—Hall's Jest and Jottings.**

CHICAGO, May 24.

... In St. Louis he supported himself by  
being a stationary clerk.



## THE DEATH OF ANNIE M. CLARKE.

It is probable that of all the veteran actresses of the American stage none held a warmer or firmer place in the affection of a multitude of players and playgoers than Annie M. Clarke, who died of pneumonia at the home of Mrs. Agnes Stewart, No. 300 Michigan Avenue, Chicago, Ill., last Thursday morning, May 23. Miss Clarke, who for the past four years had been ill in Cleveland, O., on Tuesday, May 13, on that evening she went to the Grand Avenue Opera House, where Miss Marlowe was appearing, prepared to act her role of Queen Catherine of Aragon in "When Knighthood Was in Flower," as usual. She was, however, in no condition to play, and while making up fainted three times. After the performance Miss Clarke was taken to her apartments and physicians were summoned. They were unable to diagnose her illness, and she remained in her room until she went with the company to Chicago on Sunday, May 18. Upon arriving in Chicago Miss Clarke was conveyed to the residence of Mrs. Stewart, where her complaint was at once determined to be pneumonia. On Monday her condition seemed to improve somewhat, but on Tuesday it was known that she could not survive the malady. Oxygen was administered on Wednesday, and from then until her death at three o'clock Thursday morning she was kept alive solely by this means.

Miss Clarke was born in Boston in 1845 and went upon the stage before reaching the age of five. The exact date of her debut she did not herself remember. For years she was regarded in her native city as an actress almost without an equal, and it is an assured fact that no Boston actress ever exceeded her in the esteem and affection of the playgoers of that city.

Miss Clarke's adoption of a stage career was brought about through the interest taken in her by Adelaide Phillips, who in the early forties was a member of the company at the historic Boston Museum. Miss Phillips procured her an engagement at the Museum, where she was first seen in a number of children's roles and became an immediate favorite with the frequenters of the theatre. She made her first notable success as the Duke of York in Richard the Third in support of C. W. Coultick, who assumed the title-role. Following this she was seen as Polly in the original Boston production of Uncle Tom's Cabin, as the child in The Silver Spoon, and also in a large number of other juvenile parts. Among the famous players who were her associates during her early days in the Museum company were Mrs. Saunders, the Thomases, Louis Montoye, J. A. Smith, and William Warren, from each of whom she naturally gained much valuable advice and experience.

In May of 1866 she left the Museum and went to the Boston Theatre, where she appeared with Thomas Barry's stock company as one of the fairies in A Midsummer Night's Dream. After a season at this playhouse Miss Clarke went to the Howard Athenaeum, then under the management of Jacob Barrow. Her first part there was that of Amy in A Hard Struggle. She met with gratifying success in this and similar characters, until the theatre was acquired by E. L. Davenport, with whom she remained a short while. In this company Miss Clarke had an opportunity to study the work of such fine actors as George Jordan, John H. Owens, Harry Wallack, Julia Bennett Barrow, Fanny Morant, and Emily Thorne. About this time Charlotte Cushman's attention was attracted to her, and from this great player she received any amount of hearty encouragement and advice. At this period Miss Clarke was a handsome, graceful and striking young woman, eminently adapted physically for the parts that fell to her.

In 1861 Miss Clarke made a brief tour of New England, returning the same year to the Museum. The theatre was then managed by E. F. Keach, and her first appearance under his management was as Epimachia Cholmondeley in Men of the Day. From this date her earnest, conscientious and talented efforts made her advancement rapid. Josephine Orton, who held the place next in importance to Kate Holmboe, the leading woman, left the company not long after Miss Clarke's return to the Museum, and the management regarded the young actress with such favor that thereafter she was given Miss Orton's roles. She played the line of parts falling to the juvenile woman of the company during the rest of Miss Holmboe's stay and also while Kate Death was leading woman. After Miss Death left the company Miss Clarke was given her coveted position.

Miss Clarke's career at the Museum lasted until May 26, 1862, when she appeared as the nurse in the second act of A Scrap of Paper and as Peg Woffington in the third and fourth acts of Masks and Faces, two of her most congenial roles. The occasion was a testimonial in her honor. During the many years intervening between her first appearance at the Museum and her final one, Miss Clarke took a prominent part in nearly all of the productions that have made the playhouse one of the most famous in the country. Her success in the hundreds of varied characters that she assumed while there is now dramatic history, and she proved herself an equally skillful exponent of tragedy, drama and comedy.

While in Boston Miss Clarke acted with practically all of the most famous native players of the time, including Charlotte Cushman, E. L. Davenport, Edwin Booth, Lawrence Barrett and the other stars of their day, who at one time or another filled engagements at the theatres with which she was associated. It can also be said that there are few of the memorable plays of the past half century in which she has not been seen, as well as in nearly all of the classic comedies and tragedies. Perhaps her best-known portrayals at the Museum were Lady Teazle in The School for Scandal, Lady Macbeth, Rosalind in As You Like It, the Queen in Hamlet, Lady Grey in Oliver Twist, and Bessie in Romeo and Juliet.

After leaving the Museum Miss Clarke was a member of the Boston Grand Opera House stock company in 1863 and of the Manilla-Mason Company in 1864. As the best years of her life were spent in Boston, Miss Clarke was not so well known in this city as she would otherwise have been. Her appearances here were as Madame de Thémis in Darius with Olga Behnke, as

Mrs. Anne DeLugan in The Devil's Dislike, and as Frau Schmidt in The First Violin, with Richard Mansfield, and in various roles with Julia Marlowe during the last four years of her life. Miss Clarke's death has caused profound regret and sorrow among her innumerable acquaintances, and apart from the personal loss felt by them it can be truthfully stated that the American stage has been deprived of one of the most versatile, conscientious and talented actresses in its history.

Miss Clarke's remains were brought to Boston and cremated at Forest Hills on Sunday. Funeral services, conducted by the Rev. E. A. Horton, were held there and were attended by a large number of the late actress' friends and acquaintances. Miss Clarke's ashes will be buried in Mount Hope beside the grave of her mother.

## MRS. WALLACK'S BENEFIT.

A benefit for the widow of the late Lester Wallack, given under the auspices of a committee of her friends, took place at Wallack's Theatre last Thursday afternoon before a fair sized audience. The novelty of the long programme was a one-act play, Tempesta, by Byron, and Elmer Harris. This told the story of an anarchist, sentenced to prison in his own country, who finds upon his release that his wife and daughter have left the country with a man who had been American Consul in Rome. He comes to America to search for his family, and is forced to earn his living by peddling bananas and sometimes posing as an artist's model. While in the latter employment he learns that his daughter is engaged to the artist for whom he is posing. The daughter enters, accompanied by her supposed father. In a conversation with the ex-consul he learns that his wife had not been stolen, but that the Consul had cared for her, and finally, married her when he heard that her husband was dead. The Italian wishes to disclose himself to his daughter, but when he speaks of his knowledge of her family and she believes him to have been one of the servants, the father has not the heart to claim her and spoil her life. So he leaves, grief-stricken and unrequited. The little play was, on the whole, effective and touchingly pathetic. Robert Edson, who made a hit in an Italian role at the Twelfth Night benefit last year, duplicated that hit as Tempesta, the father. Other roles were suitably taken by Marie Derickson, Charles Abbott, and Guy Bates Post.

Another feature of the bill was the modeling of a life size bust of Mr. Wallack by W. Clark Noble. While the sculptor was at work Mary Manning recited, with orchestra accompaniment, an address on the late actor-manager's name, after which Signor Tagliapietra sang Mr. Wallack's favorite ballad, "Once Again."

E. H. Sothorn gave his delightful monologue, I Love, Thou Lovest, He Loves. Rose Coghlan, her adopted daughter, Rosalind Coghlan, and Emmett C. King presented Between Matinee and Night, acts from The Show Girl and The Diplomat were acted, Henry H. Dixey told stories and gave imitations, and others who appeared were the Kaitlenberg Quartette, Madame Jacoby, the Lewis Glee Singers, Katharine (once Katharine) Grey, Charles Stevenson paid a tribute to Mr. Wallack's memory. About \$2,500 was realized.

## "THE THEATRE" FOR JUNE.

"Childish Recollections of Clara Morris" is the leading feature in The Theatre for June. In her recent book Clara Morris spoke of her friend, Mollie Ogden, and the baby they owned in partnership. This baby—now a grown woman and known on the stage as Vivian Ogden—became a child actress as soon as she could pronounce. Miss Ogden's reminiscences of the early life of America's greatest emotional actress go back a quarter of a century, make entertaining reading, and tell much that is new and interesting about a woman of whom one would think there was nothing more left to write. The article is illustrated with rare portraits of Clara Morris.

Other good features in this number are "Stephen Phillips and His Work," by Henry Tyrrell; "The Art of Mrs. Fiske," by Little Italy's Great Actor; an illustrated interview with Kyrle Bellows; and Heinrich Conrad's views regarding the endowed theatre.

## MRS. EDWIN KNOWLES' BENEFIT.

The benefit tendered to Mrs. Edwin Knowles at the Bijou Theatre last Tuesday afternoon netted exactly \$2,500 for the beneficiary. The audience was a fairly large one and the programme arranged by Amelia Bingham proved very enjoyable. The entertainment consisted of the second act of The Diplomat, played by William Collier and company; Gertrude Bennett in a recitation; William Morris in a recitation; several excellent selections from the numbers from Dolly Varden, rendered by the chorus of Lulu Glaser's company and Albert Farr and Estelle Westworth, accompanied by the Herald Square Theatre orchestra; David Ward in a humorous monologue; Camille D'Arville in songs; Marie Cahill, who sang "Nancy Brown"; several vaudeville acts, and Amelia Bingham and company in the first act of A Modern Magdalen. Knowles was a measure of applause. Mrs. Bingham made a short speech of thanks to all those that had aided the benefit either by their attendance or services. She stated that the receipts taken in at the box-office fell a small amount short of \$2,500, and that the difference was made up by her company appearing in The Climbers on the road.

## P. W. L. DOINGS.

The ninth annual reception and installation of officers took place at the League club-rooms Monday afternoon. The reception lasted from three until four o'clock. Among the guests were Mrs. W. H. Gilbert, Mrs. Esther Harmon, Mrs. Mayhew, Mrs. Alexander Black, and Miss F. J. Haverhill. All present assembled in the auditorium to witness the presentation of the new officers by Mrs. Edwin Knowles. The Chippewa Club, with Florence Brown Shepherd accompanist, sang several selections, their voices sounding nicely. Mrs. Knowles gave a verbal report of the year's proceedings and announced that the work for the big exposition to be held at Madison Square Garden next October would begin June 1 under the direction of Mr. Brady. Helen Marie Burr played two harp solos delicately and expressively. Mrs. Knowles then with a few witty comments introduced the incoming officers and chairman of committee present. Next Monday is the June literary meeting. Mrs. J. M. de Birmingham presides.

## MRS. E. C. CLARKE BURT.

Mrs. Harry Carson Clarke, wife of the well-known comedian, was seriously injured in a runaway accident in Washington, D. C., last Tuesday. She has been staying in Washington Theatre. Mr. Clarke's season at the Columbia Theatre, with Judge and Mrs. Chapman, of Los Angeles, was for a drive through the city. The horses took fright and ran away, overturning the carriage. Mrs. Clarke was thrown violently to the ground. Her arm was fractured and she was painfully cut and bruised.

## A. S. O. A. MEETING.

The annual meeting of the Actors' Society of America will be held at the Berkeley Lyceum, New York, on Thursday, June 5, at 11 A. M. On June 4 the election of directors will occur at the Society rooms, where the polls will be open from 10 A. M. to 5 P. M.

## THE STOCK COMPANIES.

The Columbia Theatre Stock company, Brooklyn, closed permanently for the season last Saturday night, after filling a return engagement of two weeks. At a dress rehearsal of Lorraine Heller drama, Jeanne Du Barry, on Sunday, May 24, Edith Fay, a stenographer, was detected taking notes of the play and was promptly evicted from the theatre. The management assumes that Miss Fay was present in the interests of David Belasco, to ascertain if the author had in any way infringed upon Du Barry. Meyer Cohen, the erstwhile treasurer of the company, who, as related in THE MIRROR some time ago, decamped on March 24 with a week's salaries belonging to the actors of the company and a day's box-office receipts as well, was arrested in Denver, Col., last Tuesday through the efforts of Frederick Wells, who recognized him at once and handed him over to detectives.

Walter Clark Bellows opens the stock season at Elitch's Garden, Denver, Col., to-day. The company contains among others John Mason, Joseph Whelock, Jr., Edmund B. Lyons, John T. Sullivan, Frederick Sullivan, Hellette Reed, Lilian Lawrence, Antoinette Walker, Louise Bial, and Katherine Field. It will be augmented from time to time with prominent stars and the productions will be elaborate.

H. G. Carleton is organizing a stock company for Bar Harbor, Me., to open about June 10.

Oscar Eagle closed with Kyrle Bellows' company recently and immediately joined the Owen Davis Stock company, Rochester, as stage director.

Edwin Mordant closed with The Fatal Wedding on May 3, and opened with the Grand Opera House Stock, Syracuse, May 5, playing Captain Thorne in Secret Service with one rehearsal. He was splendidly received and has become a favorite. His popularity was strengthened by his performance of Kerensky West in Shenandoah, which play was staged entirely under his direction. Last week he played Bertie Cecil in Under Two Flags.

The Dorothy Lewis Stock company opened its summer season at Troy, N. Y., May 19. In Friends under most favorable conditions. The company includes Dorothy Lewis, Phillis Morton, Helen Harrington, Marie Brooks, Frank W. ones, Horace Mitchell, John E. Newman, E. G. Williams, William Harvey, John G. Edwards, Emma Butler, and Ed J. Carbo.

Louise Bates has closed a successful Spring engagement with Mr. and Mrs. Edwin Milton Royce in vaudeville, and has opened with the Bartley McCullum Stock company in ingenuous parts.

Harry Montoye has fully recovered from his severe illness and joined the Gleanings Park Stock company at Columbus, O., where he will play a ten weeks' season. He has been engaged for Chaucery Olcott's company next season.

Anna MacGregor and Blanche Seymour, for three seasons with the Baldwin-Melville Stock company, New Orleans, had a joint benefit April 29 and broke the business record of the Grand Opera House in that city. One of the bills of the bill was the vaudeville sketch, More than Seven, written by Marshall Seymour.

The Percy Haswell Stock company inaugurated the summer season at the Grand Opera House, St. Paul, Sunday evening, May 24, with a performance of Because the Loved Him So. The company will remain in St. Paul until July 12, when it will be transferred to the Metropolitan Opera House, Minneapolis, for the rest of the summer. In September the organization, that will then be known as the George Fawcett company, returns to the Lyceum Theatre, Baltimore, for the season. The company will remain practically intact, except that Miss Haswell leaves it to star in A Royal Family.

Walter Edwards appeared at the Girard Avenue Theatre, Philadelphia, last week with the Durban-Shafer Stock company, in Virginia and David Garrick. Mr. Edwards was the leading man of the company last season. Last week was the final one of the regular season, but Doris A. Morton and Edward Middleton, members of the stock company, have leased the theatre for several additional weeks for a supplementary season. Youth will be given for a supplementary season. Youth will be given for a supplementary season. Youth will be given for a supplementary season.

The Gram Stock company, under the management of Wainia Woods, opened on May 4 at Beloit Park, St. Louis, with the following roster: Henry Grun, proprietor; Tom Barrett, stage director; William A. Tully, Alfred Britton, Jim Bennett, Thomas F. Hoier, Joe Miller, Sam Gilbert, Jack Hayes, Della Cole, Jessie Cunningham, Pauline De Vera, Louise Dunbar, Isabelle Winlock, Estelle Hamilton, Anna Green, and Mlle. Rose Blyth.

Carrie Clarke Ward left last week to join the Gem Theatre Stock at Park's Island, N. Y. This will make her third season with this company. Miss Ward, who recently closed with the Woodward Stock of Kansas City, has been re-engaged for next season.

William Reinger has organized a stock company to open at Beloit Falls, Vt., on June 12. Bonette Willey will be the leading woman.

Clara Blundick has been engaged for the F. F. Proctor Stock, playing permanently at Albany. She opens June 2 as Mourmelie in The Cherry Pickers.

Last week Clarence Arper was called upon to play at short notice Lawrence Hanley's part in Cinopatra, with Melbourne Macdowell. Mr. Arper will continue to act the leading roles in support of Mr. Macdowell for the rest of the season, at the Burbank Theatre, Los Angeles, Cal.

## A REMARKABLE TOUR.

Arthur C. Alston's company in At the Old Cross Roads closed a season of thirty-six weeks at the Metropolitan Theatre, Harlem, on Saturday night. Opening in Holyoke, Mass., on Aug. 28, the play has been toured as far west as San Francisco, visiting Los Angeles, Portland, Seattle and other cities; southward as far as Baltimore, and to Bangor, Me., in the Northeast. The company was seen at the Grand Opera House here, week of May 12, where it made such a pronounced hit that Manager Rosebush, of the Metropolitan Theatre, induced Manager Alston to extend his season a week and play there. It has had a remarkable career for a new play. The season showing not a single losing week. Manager Alston has next season practically booked now, and is at work on the season of 1908-09. Next year's tour will open in Holyoke, Mass., on Aug. 27, and will include a short Southern tour and a Western trip as far as Denver, returning from that point to play the larger Eastern city houses. Katha Williams, who has made a remarkable hit as Paraps, the octonoon, will be seen in the same role next season, as Manager Alston has decided to postpone the production of another play in which he intended to star her until at least the following season. Mrs. Charles H. Cray and Ernest Valentine have also been re-engaged for Aunt Eliza and Misses parts in which they made a strong impression last season.

## SHIPMAN BROTHERS INCORPORATED.

The old firm of Shipman Brothers, composed of Fred, Joseph, and Ernest Shipman, has filed a petition in bankruptcy to wind up the old partnership. This petition does not affect Ship-

## ERNEST LAMSON.



Photo by Gilbert &amp; Brown, Philadelphia.

People familiar with the well known features of Ernest Lamson will scarcely recognize him in the above picture of Mr. Lamson as Len Dunbar in York State Fols. The past season has proved that Mr. Lamson is as much at home in eccentric comedy as in serious character, and has stamped his work as reliable in new productions and as a realist of authors' ideas. Among other things, the Rochester "Democrat and Chronicle" says: "Ernest Lamson was humorously funny and won many laughs without resorting to farcical methods or sacrificing the character of the part." The Detroit "Free Press" says: "The unexpected humor and the deliciously natural comedy methods of Ernest Lamson." Mr. Lamson will spend several days in New York before going to his summer home.

man Brothers, Incorporated, organized under the laws of the State of New York, with offices at 1440 Broadway, New York city, that controls sole rights to and is looking for next season two productions of London comedies, The Adventure of Lady Ursula, Puddinghead Wilson, The Hot Scotch Major, The Middleman, the Edmund Brooke Stock company, etc. This corporation has appointed Ernest Shipman manager. Fred Shipman and Joseph Shipman are not identified with this company, nor have they any interest therein.

## JOHN A. STEVENS' NEW PLAY.

John A. Stevens, the veteran actor and dramatist, came to the fore once again week before last when a new melodrama by him, entitled A Great Hero, was given a first production by the Kille Stock company at the Gotham Theatre, Brooklyn. The cast: Lord Rawdon, Louis Hardman; Kenneth Rawdon, J. K. Hutchinson; Lord Vargrave, Edmund Day; Rev. Mr. Whitely, George W. Marks; Colonel Graham, Edward Day; Captain Bragdon, Louis Hardman; Frederick Bentley, Joseph L. Tracy; Moses Shadrach, Harry Macdonald; Joe Hooper, Halley Howard; Gallagher, Frank Armstrong; Baber, Walter Chester; Peter, Harry Walters Ford; Thomas, Walter Chester; Parkman, Frank Armstrong; Captain of the Ship, Frank Armstrong; Lady Rawdon, Rose Watson; Mollie Graham, Emma De Castro; Miss Juley, Ethel Fuller.

The performance was a creditable one and the play, that is built upon lines well calculated to suit the popular taste, was received with abundant manifestations of approval by large audiences.

## FOR THE CONSUMPTIVE MIND.

At Casino Hall, Harlem, Saturday afternoon, an entertainment was given for the benefit of the Story World Consumptive Home. The programme was very good and interesting. The fancy dancing of Louis Raymond, Dorothy Thompson, Florence Thompson, Beryl Morris, Beatrice Hammett, and the Simple Sisters, was particularly noteworthy. Helen Bernhardt sang "Love in Springtime," by Ardit, charmingly. Anna Theresa Martin contributed a recitation and Louise Trust played with two whistling solos. The King's Counsel, a poem done, by Heloise Durant Allen, was presented by Katherine Kay, Frederick Woodard, and Seymour Jewett, with grace and spirit. The exhibition of puppets of the New York Institution of the Deaf and Dumb in hand balancing, callisthenic, acrobatic, and a military drill, closed with precision and dispatch, aroused enthusiasm.

## SHUBERTS SECURE CASINO.

After an attempted invasion and a defeat in the courts, the Shubert Brothers have at last secured possession of the Casino and will begin their ten years' tenancy June 1, when A Casino Honeymoon will have its New York premiere. It is stated that the Shubert family gained control of the theatre by the Shubert estate, owners of the theatre, paying a lease to H. H. Sirs, who the court decided recently was entitled to a year's extension of his lease under a verbal agreement with the late Henry Shubert. The Shubert estate leased the Casino to Shubert Brothers from May 1, when Mr. Sirs's written lease expired. Mr. Sirs refused to vacate, and a dispute was brought by the estate members in respect to his favor. During this week a number of attempts will be made in the Casino, in accordance with the orders of the Building Department.

## PLAYS OFFERED WITHOUT AUTHORITY.

A concern known as Arnold and Company, of Waco, Texas, advertise for lease to reproduce companies the following plays: Sun, The Girl I Left Behind Me, Too Much Johnson, A Marriage of Convenience, Because She Loved Him So, and Never Again. Charles Frohman is the owner of these plays and Arnold and Company are offering them without authority. They also are offering Eugene O'Neill's A Virginia Gambler, William Gillette's Secret Service, David Belasco's Charity Ball, and Florence Reed's Land Me Your Wife. Arnold and Company have no contracts for any of these plays and no authority of any sort to lease them. The owners have placed the matter in the hands of their attorneys and they will take proceedings to protect their interests.

## CORSE PAYTON HAS THE BOSTON PARK.

Corse Payton has completed arrangements with Lotie Crabtree for the Park Theatre, Boston. A five years' lease was signed last Tuesday morning in the office of Miss Crabtree's attorney, A. Pennington Whithead, whereby Mr. Payton takes possession of the Park on Aug. 15. It is his intention to establish there a strong stock company and to run the house on the same plan now in operation in his Brooklyn theatre, Herby J. Ramage, who has long been associated with Mr. Payton on the road, will represent him in Boston.

## HEARTS AFLAME NEXT SEASON.

Hearts Aflame, the society play by Genevieve G. Haines that was recently put on for a week's engagement at the Garrick, proved such a success that it will be produced again next season by Manager Walter H. Lawrence, opening at the Bijou Theatre Sept. 5 for a run. The cast will include a number of the original players, among them Robert T. Haines, Arnold Daly, and Dorothy Dorr.

## MY PARTNER TO BE REVIVED.

My Partner will be revived next season. Daniel Gilfeather will play Joe Saunders, the part made famous by the late Louis Aldrich.



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## THE USHER.



The surprising result of the suit of Mr. Gross to establish his right to certain materials used by Rostand in *Cyrano de Bergerac* is likely to complicate the suit of the French author, through his agent in this country, against Mr. Mansfield for royalties claimed to be due under the *Cyrano* contract. Mr. Mansfield, it will be remembered, declined further payments to M. Rostand after the Gross litigation began. As the American claimant waived rights to damages in his suit against Mr. Mansfield, it is likely that the latter will not be obliged to settle with anybody for the use he made of the play after ceasing to pay Rostand.

A Brooklynite writes to the *Beagle* that when a New York success reaches the Montauk Theatre the prices go up, but he does not note a corresponding decline when second-class plays are presented. "Is it any wonder," he says, "that Brooklynites journey to New York to see a good performance?"

Julia Marlowe evidently has postponed her productions of *Electra* and *Dolly Madison*, as arrangements have been made for an elaborate production next Autumn of *Princess Flanetta*, by Catalina Mendez, which evidently is to be made the feature of her season.

Alexander H. Laidlaw, Jr., sends a cutting from the *London Theatre* for August, 1878—it was then under Clement Scott's editorial charge—which has an interest at this time of volcanic disturbances:

Theatrical business at Pompeii, which has been at a standstill since the eruption of Vesuvius in 79 A.D., appears to be looking up, judging from the following announcement of Signor Legisti: "After a lapse of more than eighteen hundred years the theatre of this city will be reopened with *La Figlia del Reggimento*. I solicit a continuance of the favor bestowed on my predecessor, Marcia Quintus Martius, and beg to assure the public that I shall make every effort to equal the rare qualities displayed during his management."

Jemie Sheldon, sends from Java a picture of a company of Javanese actors who are fantastically attired, the women resembling good-sized dolls. Miss Sheldon says: "The Javanese have several very pretty little theatres. Their acting as a novelty is very interesting. We visited a Burmese theatre also a few weeks ago. I have been intending to write *The Minnow* about them, but traveling and sight-seeing interfere with other pursuits, and so I must defer these details until later."

Out in Australia, where it was supposed that Kylie Bellow spent some of the period of his absence from the New York and London stage in gold mining, doubt is thrown upon his knowledge of that subject. The Melbourne *Arms*, having heard from New York that Mr. Bellow delivered a lecture to college students regarding his experiences, makes the following comment: "Kylie Bellow lectured before the students of Columbia (U. S. A.) University recently on 'The Most Interesting Features of Gold Mining in Australia.' Wherever did Bellow get his knowledge from? As far as is known to the *Arms*, he once went down a mine at Bendigo, but that could hardly be called an interesting feature."

J. J. McCloskey, the veteran dramatist, who for some time past has filled an official court position downtown, complains of the neglect to recognize his services in connection with the establishment of free government in Cuba.

"As all the newspapers are claiming the honor of freeing Cuba," writes Mr. McCloskey, "let me state my claim. Three years before the Meins was sunk I wrote and produced my drama of *Cuba's Vow*. The hero was an American naval officer who had entered the Cuban army; the heroine was the counterpart of Evangeline Clamores. One of the speeches made by the American to General Gomez was: 'The day is not far distant when the Stars and Stripes will float over Morro Castle, only to give way to the new-born flag of Cuba libre!'

"Yesterday this prediction was fulfilled. Cuba's Vow was played at nearly all the theatres of the country, keeping alive that feeling which eventually drove Weyler and his followers from Cuba, and accomplishing all that followed. While the press is entitled to its share of this accomplishment, the American theatre and the dramatist are entitled to their portion also."

Paul Paur's departure for Europe to accept a position in Berlin, under Richard

Strass, is a severe loss to music in this city. When Mr. Paur came here he had a very difficult position to fill—that made vacant by the death of Anton Seidl.

He maintained the prestige of the Philharmonic Society and sustained the solid value of the Wagnerian representations at the Metropolitan. It is said that his withdrawal from the Philharmonic was due to intrigues on the part of interested musicians, who are members of that body.

The election of Walter Damrosch as Paur's successor is not particularly gratifying to the musical public of New York. Mr. Damrosch is a musician, but his qualities as a conductor have never been entirely satisfying, either in orchestral work or in connection with the opera.

A New York journalist just returned from London paints a gloomy picture of the condition of theatricals in that city this season. He says there is scarcely a success in the town. Managers have failed to find plays that draw equally in the stalls, the pit and the gallery—the true criterion of a London success. Certain plays, he says, attract the fashionable class to the stalls, while the rest of the theatre is empty, and in other cases the reverse is seen. He thinks that it would be a decided advantage to the London theatres of the better class if popular sentiment would allow the removal of the pit.

The assertion by the head man of the Theatrical Trust that "The theatrical season of 1901-1902 has been the most successful in the history of the American stage" is nonsense, as the great majority of theatrical people are fully aware.

In an artistic sense the season has been one of the most barren within the recollection of any playgoer, while financially it has been notoriously below the average.

The trust, with its open-and-shut game of taxation, to which, directly or indirectly, nearly all managers and attractions are subjected, could not fail to prosper. It is said that last year the six persons comprising the "co-partnership," known as the Theatrical Trust, divided nearly a quarter of a million dollars—or about \$40,000 apiece—as the net profits of their banking business. The greater part of this sum, which did not include the profits of the individual theatre and producing enterprises of the men in question, came out of the pockets of theatre and travelling managers in the form of percentages of profits or of receipts for the privilege of doing business!

In view of these developments the reproaches heaped upon the profession, and particularly upon the actors, for their failure to subscribe to the Actors' Fund Home as generously or as liberally as they might, are misplaced. It would seem that the Theatrical Trust is best qualified to sustain the Actors' Fund Home and that it might, with propriety, use a small part of the cream it skims from the theatrical milk pan for that purpose.

If the report that Beethoven Tree has arranged to make a revival of *The Merry Wives of Windsor* in London early next month, appearing as Falstaff with Mrs. Kendal as Mistress Ford and Ellen Terry as Mistress Page, is correct, he has certainly accomplished a remarkable stroke of management. Until recently Mrs. Kendal and Miss Terry were not on speaking terms, and had not been for many years; consequently the projected revival, if it does take place, will present something of the features of a theatrical love-feast.

## ACTRESSES LEAVE MANSFIELD.

Isabelle Irving, who was only recently engaged as Richard Mansfield's leading woman, announced last night that she was leaving his company at Denver, Col., last Wednesday, after having appeared in but two performances of *Boanerges*. Miss Irving, who was engaged by telegram two weeks ago, joined the company at Omaha, and rehearsed for a week, giving her first performance in Denver May 18. On May 21 Miss Irving left the company and departed for her home in Berkeley, N. J. Her sudden withdrawal gave rise to a number of stories of her cause. It was said that Mr. Mansfield had severely criticized Miss Irving before the company, whereupon she became indignant and ended her engagement then and there. Questioned about this story, Mr. Mansfield made a denial, and stated that he and Miss Irving had agreed that she was not suited to the role of Lady Mary and that it would be best for her to relinquish it. Notwithstanding this, Miss Irving seems to have satisfied the audience, since it is said that she received much applause and some curtain calls. Richard Knight Mollison has succeeded Miss Irving as Mr. Mansfield's leading woman. The news of Miss Irving's departure developed more news—that Louise Flaven, whom Mr. Mansfield engaged not long ago, had also left the company, and after one rehearsal. Miss Flaven was unsatisfactory, too, Mr. Mansfield said.

## DUSS AND HIS BAND.

Duss, the loudly heralded millionaire bandmaster, gave his initial band concert in this city to a large audience at the Metropolitan Opera House on Sunday evening. The programme was classical for the most part. "The Battle of Marston in a Nutshell," one of Duss' own compositions, elicited much applause and was repeated. After this Duss made a few unconventional and unnecessary remarks, as he did several times during the evening, to the astonishment and amusement of the audience. Charlotte George sang "Ave Maria," by Bach-Gounod. Miss George has a contralto voice of pleasing quality; Bohème Kryn, concert soloist, played "Felicita," by Harmanus, in his usual artistic style. While the members of Duss are eccentric, his methods are original and he possesses self-confidence. His band is composed of good material and the results pleased the popular audience. Under the management of R. E. Johnson the band will play at St. Nicholas Park during the summer months.

## ACTRESS HAS SMALLPOX.

Isabelle Pitt Lewis was taken to the Municipal Hospital, Philadelphia, from Cutler's Hotel, last Thursday, suffering from smallpox. The guests of the hotel who occupied rooms on the same floor with Miss Lewis were quarantined. They included some of the chorists of *My Antonia*.

## LADY GODIVA.

J. I. C. Clarke's new play, *Lady Godiva*, which is to have its first American presentation at the Grand Opera House, Pittsburgh, on Monday, June 2 (having been performed for copyright purposes at the Imperial Theatre, London, on April 25), is an entirely new version of the legend of the Lady of Coventry. The action takes place during the reign of Canute, King of Denmark, and deals with her love of the valiant young Saxon noble, Leofric, Earl of Chester, and the trials and sufferings she endures because of that love and her devotion to her race in the struggle between Saxon and Dane.

"No fresher, purer or more devoted womanhood can exist," says Mr. Clarke, "than in the young Lady Godiva, as my study of the character revealed her to me. If I have only succeeded in putting her into my play as she rises virgin, pure-hearted, pious, a nature of once sweet and strong, sweet in living, strong in enduring, I shall be very happy."

The period of the play is 1016 A.D., when England, after the warring years of the last Danish invasion, stood divided as to kingship between Canute, the Dane, who ruled the north, and Edmund Ironside, the Saxon, who ruled the south of the kingdom. The cruel enactions of Edric, the Saxon traitor lord, Canute's vice-regent in Mercia, have led to a new revolt against the Danes. This revolt is headed by the young Earl Leofric.

The first act takes place at the manor of Barntun, the home of Leofric, Lady Godiva's father. Leofric has come asking aid for the Saxon uprising. Thither also comes Edric asking the maiden's hand, but his character for treachery, cruelty and greed leads to his suit being refused. The Saxon conspiracy is, however, betrayed to him and he orders the pursuit and capture of Leofric, his rival as well as his political enemy. Godiva, in the passion of her youth and her patriotism, sets forth to frustrate this, while her father is taken prisoner and his manor is sacked by the Danes of Edric's guard.

The second act is on the summit of London Hill on the Warwick border, where Leofric has gone to light the signal fire. He is warned in time by Godiva, who, after a tender and passionate love scene, induces him to depart on his mission, while she returns to light the beacon, and so falls into the hands of Edric's followers.

In the third act, in the Chapter Room of the Convent of St. Michael's at Coventry, Edric renews his attempt to win his prisoner and to force her to betray her lover and his cause, and in this scene occurs the most dramatic episode of the play, Godiva's devotion and strength leading her to die with her father, he orders her to be stripped and plucked on a horse and taken through Coventry to the scaffold. In the second scene of this act occurs the ride of the lady across the market square when the people are celebrating the feast of St. Michael.

In the fourth act, which takes place in the hall of Edric's castle, justice is wrought, through the intervention of Canute, upon Edric, just as it occurred actually, and the love of Godiva is crowned with happiness.

Mr. Clarke avers that the ride of the lady is simply striking and touching and in its last phase inspiring and uplifting—that of a Joan of Arc who suffers but finds a savior. In Sarah Truax, for whom the play has been written, Mr. Clarke has the highest confidence. "She will reveal," he says, "unless I am much mistaken, an emotional power, a sweetness and, where needed, a lightning and spontaneity that will place her in the acknowledged front rank of our women of the stage. I have written the play, outside of the comedy parts, in verse, because Miss Truax can speak verse. I don't believe that poetry ever hurt a play, unless the poetical form was made the excuse for an arm-pitting of mere words in which the sense was stifled and the action deadened. If a dramatist knows his business and the needs of a modern play he should be able to write as tersely in verse as in prose. I have tried to do that."

Manager Harry Davis is to give the play a fine setting. J. C. Hoffman, the stage-manager of the Grand, is directing the rehearsal. Mr. Street is producing the first acts of scenery. The play calls for a cast of twenty-five speaking parts and a hundred supernumeraries.

## A RAID ON BYERS.

Armed with a search warrant and a writ of replevin, two United States Marshals last Tuesday raided the office, at 144 La Salle Street, Chicago, of Alexander Byers, who does business under the name of the Chicago Manuscript Company. The marshals seized numerous manuscripts and parts of *Are You a Mason*, the company was offering for sale without authority, and the raid was made at the instance of Emanuel Lederer and Carl Hermann, owners of the American right to *Are You a Mason*, who secured the writ of replevin and search warrant. Through their counsel, Lewis Stecker, they presented to Judge Kohlsaat, of the United States District Court, evidence that the Chicago Manuscript Company had sold a copy of *Are You a Mason* to amateurs at Cuba, N. Y., who had performed it without authority. A temporary injunction was also asked for, and on May 23 Judge Kohlsaat issued an order that enjoined the Chicago Manuscript Company, and Alexander Byers, from selling or offering for sale the manuscript or parts of the play.

Mr. Lederer learned only by chance that pirated versions of *Are You a Mason* might be had at five dollars each. When the *Are You a Mason* No. 2 company was playing at Wellsville, N. Y., recently, the manager was told that they had just been acted by amateurs at Cuba, near by. He communicated with Rich and Harris, who in turn reported the matter to Mr. Lederer. The amateurs at Cuba, when told that they were guilty of a violation of the copyright law, pleaded innocence of any intent, and said they had bought the play from the Chicago Manuscript Company. With evidence to this effect, Mr. Lederer proceeded to Chicago and the writ of replevin and temporary injunction were obtained.

This prompt and vigorous action dealt a blow at a traffic in pirated plays that has flourished in Chicago for years. The business has been conducted with little or no attempt at secrecy. The catalogue of the Chicago Manuscript Company lists practically all recent productions of importance that may be had at from \$5 to \$25 each. The company offers to supply one week after production the complete manuscript and parts of any play or opera. Mr. Stecker, who was present at the raid on the company's office, says that typewriters at the time were working on the manuscript of *Soldiers of Fortune*.

While the company has its headquarters in Chicago, it has, it is said, representatives in all the larger cities, whose business is to take a stenographic report of each new play as soon as it is produced. Expert stenographers are said to be employed on the work, and the success with which they accomplish their task is evidenced by the company's complete assortment of manuscripts. Recently the stenographers work in a manner that drew detection.

Alexander Byers, who is believed to constitute the Chicago Manuscript Company, has been heard of many times before. Several years ago when he was conducting a similar business under his own name, his office was raided, on application of T. Henry French and manuscripts and parts of *Little Lord Fauntleroy*, that Byers was offering for sale, were confiscated. Then Byers was arrested, charged with assisting a United States Marshal, and convicted and fined. After a time he resumed business under the name of the Chicago Manuscript Company. Until Mr. Lederer's proceedings Byers had been unmolested for some time.

Lederer and Hermann issued last week a general warning, calling attention to the injunction against the Chicago Manuscript Company, and declaring their intention to prosecute any one playing *Are You a Mason* without authority.

W. D. Shaw, Manager and Booking Agent, at Liberty, 1288 Broadway, Room 7, N. Y.

## PERSONAL.



FITCH.—Clyde Fitch has left Salvo Maggiore, Italy, where he has been taking the water cure. He is now in Florence, and his health is said to be much improved.

LANGTRY.—Mrs. Langtry will begin her engagement at the Garrick next January with Paul Kester's play, *Mademoiselle Mara*, that she produced in London some months ago.

BOSWORTH.—Robert Bosworth will return to the stage next season as leading man of Amella Bingham's company. He is said to have completely recovered his health.

STERN.—Jerome Sykes successfully underwent an operation for appendicitis in this city last week.

EDMON.—Robert Edmon, who closes his successful engagement in *Soldiers of Fortune* at the Savoy May 31, will reopen at that theatre in the same play Sept. 1, to remain five weeks.

FINERO.—Arthur W. Finero is to visit New York in the Autumn to see his play, *Iris*, produced at the Criterion Theatre, with Virginia Harned in the title-role.

TERRY-KENDAL.—Ellen Terry and Mrs. Kendal have been engaged by Beethoven Tree for his coronation revival of *The Merry Wives of Windsor* at Her Majesty's, London. They will play respectively Mistress Page and Mistress Ford.

BARRY.—Eleanor Barry has been re-engaged as leading woman in support of Stuart Robson for next season.

GEORGE.—Grace George opened her Spring tour in Free-Free at Pittsburgh on Saturday, and is said to have won much success.

TALBOT.—Count Leo Talbot, who has been in ill health for many months past, is now reported to be in a dangerous condition. He is suffering with typhoid fever.

MORRANT.—Edwin Morrant and wife (Olga Humphrey) have taken apartments at The Lynn, Syracuse, N. Y. Mrs. Morrant's mother will arrive from California June 1 and be their guest for the summer.

HACKETT-MANNING.—Mr. and Mrs. James K. Hackett (Mary Manning) will sail on the *Kaiser Wilhelm der Grosse* on June 17, to spend the summer in Europe.

WINTER.—Maude Winter has closed her season with David Wardell and has gone to her home at Bennington. She will spend the summer in the mountains and will return to New York early in the autumn.

EDDY.—Jerome H. Eddy will leave town on Saturday for a two months' fishing trip in Canada.

NETHERSOLE.—Olga Nethersole is collaborating with Gertrude Atherton on a dramatization of Mrs. Atherton's story, "A Daughter of the Vine." It is said that Miss Nethersole may fill an engagement in Paris soon, Sarah Bernhardt having offered her time at her theatre there.

VAN BIENE.—Auguste Van Biene has produced in England a new one-act play called *The Coronation March*.

KENDAL.—Mr. and Mrs. Kendal have christened their new play *Quandance*. It is now called *Mrs. Hamilton's Silence*.

VANNUH.—Irene Vannuh, who scored such a hit here in *The Gay Lord Quix*, is to appear in *When Knighthood Was in Flower* in England.

ELLSER.—Ells Ellsler will star next season in *When Knighthood Was in Flower*, under Frank L. Perley's management.

## AMERICAN ACADEMY ALUMNI DINNER.

On last Sunday evening the Society of the Alumni of the American Academy of Dramatic Arts held its third annual dinner at the Manhattan Hotel. After an informal reception the members of the Alumni and their guests were taken to the feast by their president, Anna Warren Storey. Over the coffee and cigars Walter Winter, the secretary of the Alumni, read telegrams from absent members, regretting their inability to be present and sending congratulations and best wishes to the society. The names of these members now prominent in the world of dramatic art were greeted with cheers.

Franklin Bargent, president of the Academy, made a brilliant speech which was frequently interrupted by applause. Pedro de Cordoba then played two violin solos. Speeches were made by Mrs. E. F. Stephenson, George Irving, Edgar Hart, Florence Long, and Mrs. E. V. Sheridan Fry. Miss Eichen read a poem written for the occasion by Lucinda Stansfield.

Anna Hampstead read an original poem and Flora Hedgwick Collins, the composer, delivered a very clever little bit of verse, bringing in the names of the prominent members present. The last speaker was Richard Golden, who addressed the society on the relation of the school taught actor to the stage of to-day. His remarks were warmly applauded.







LONDON.

Mrs. Kendal in a Row—Lycium Stockholders Want More Dividends—Gawain's Gossip.

(Special Correspondence of The Mirror.)

London, May 27.

After the Grand Coronation banquet given last Saturday at the Criterion to study American and colonial journalists, with Ambassador Chouteau on the right of the chairman, we all began to think of settling down in calm for a quiet week cheered by the delightful speeches of the said Chouteau and of the chairman, otherwise Sir Douglas Straight. But, alas! the last laid scheme of mice and men—even of journalistic men—"aft gang agley." Before a few hours had passed we, of the theatrical and journalistic persuasion, were again beset with excitement of various kinds, some of it being fraught with what the person who—according to your Mrs. Gallip and other faddists—did not write his own plays would call "alarms and excursions."

For, look you, not only did much more argumentation set in as regards the variety concert to be given in connection with the King's Coronation dinners to the poor, but two big quarrelling affairs set in with quite volcanic fury. The first outbreak was concerned with Mrs. Kendal, who, after the performance of a new play, called Conscience, on the last night of a week's engagement at the Opera House, Leicester, came before the curtain to denounce bitterly the resident management for providing what she alleged to be inadequate and unsanitary dressing-room accommodation. It appeared that considerable friction had ruled between the Kendals and the management on this subject throughout the week; and therefore when the great actress began to orate to kind friends in the front concerning her and her husband's grievances, the resident orchestra at once began, by order as it appeared, to drown her utterances with loud outbursts of music. You will agree with me that this seems a rude proceeding to adopt. But you will not be surprised to learn that, though music may have charms to soothe the savage breast, yet the harmonic strains on this occasion did not serve to soothe the angry bosom of this one of our two finest actresses, the other, of course, being Ellen Terry. Mrs. K. significantly pointed out that there was still a press left. And lo! very soon that press, local and otherwise, teemed with interviews with both parties to the quarrel. More than this, it is not perhaps expedient to say just now, for at the moment of writing I learn that the Leicester Opera House management have threatened Mrs. Kendal with an action for libel. All I need add is that the ever greatly daring Mrs. K. defied the said management to do its worst.

The second outbreak arose in connection with the shareholders' meeting of the Lycium Theatre, Limited, a day or two ago. It appeared that, notwithstanding all sorts of successful seasons or reputedly ditto ditto, once again there was no dividend for the ordinary shareholders, although there was something for the preference shareholders. These got 4½ per cent. dividend out of the £15,498 profit realized. What with paying the sum of £2,000, for two bad debts, to a reserve fund; the putting aside of nearly £300 for a new fire proof curtain insisted upon by the London County Council and sundry other expenses, with the details of which I need not weary you, there was carried forward a balance of about £544, and there still remains nine months' preference dividend in arrears.

Of course, there was a vitriolic row at the hearing of these figures. Everybody denounced everybody else, and some of the denunciations denounced Sir Henry Irving as though it was his fault, which, of course, it is not. Irving is only at the Lycium now, three months in each year; and not only does he then make a lot of money for this limited company, but he also, as per contract, gives them a quarter of all he makes on all his tours in America and elsewhere.

Thus those who grumbled at Irving were quickly shown by that keen-witted Hibernian Isaac Stoker that Irving has, during the last three years, handed over to the Lycium shareholders £23,000 sterling, which, as Shylock would say, is a good round sum.

And yet another quarrel arose during the week! In other words, a couple of provincial managers applied for an injunction to prevent Charles Hawtrey from playing his recently produced piece, called The President. The two managers alleged that Hawtrey's play was a colorable imitation of a play of the same name which they have been running on tour. Now, it was not found necessary to proceed with the case, for Hawtrey showed that inasmuch as The President had failed to attract he had arranged to give him notice forthwith. As a matter of fact, Hawtrey withdrew the play to-night from the Prince of Wales's and will produce there next Thursday a new play written by Actor George Arliss, and entitled There and Back.

Next Saturday night Mrs. Lewis Waller starts her twenty-four years' tenancy of the Royalty with a revival of Zaza, pending the production of a new play. Mrs. Waller's company will include Leonard Boyce, Harry Ford, A. E. George, Fred Jaques, John Morrison, Ross Lemoine, and Kate Kearney. Mrs. Waller's new plays for the future include another version of Sapho, by John Davidson this time. The Olga Netherland version of Sapho at the Adelphi was this week patronized by the King and his Queen; and a night or two by the Hair Apparent and his Princess.

Beecham Tree informs me, just before the Coronation, he will revive The Merry Wives of Windsor, as I hinted some time back. His other Shakespearean revivals for that festive season will be all comedies, he tells me. He reserves his next Shakespearean tragic venture—namely, Richard II—until the early Autumn. After that Tree expects to stage Hall Caine's play, The Eternal City.

Charles Wyndham has just shunted Douglas Morgan's play, The End of a Story, after about a month's run, and has revived Tom Taylor's comedy, Still Waters Run Deep, with himself as John Midway, Mary Moore as Mrs. Midway, Mrs. Bernard Boers as Mrs. Sternhold, and Lewis Waller, who is never quite so good in coat and trousers as he is in costume, as the nefarious Captain Hawkey.

Pending my girding myself up in order to sample a considerable number of Whitbread plays, I will conclude this episode by stating that it seems likely that your highly prolific Mr. Clyde Fitch's play, Captain Jack of the House of Commons, will soon be presented at the Duke of York's. I trust that the ever-play writing Clyde will be more fortunate next time than he has been with most of his dramatic works in this city.

GAWAIN.

JOHN E. KELLER PRODUCES TATTERLY.

F. C. Whitney's production of Arthur Shingler's dramatization of Tom Gallon's tale of English life, "Tatterly," received its first production in America at the Park City Theatre, Bridgeport, Conn., on May 18, with the following cast: Caleb Fry and Tatterly, John E. Keller; Victor Kindon, George Allen; Donald Ross, Victor Kindon; George Allen; William Henderson; Mr. Joseph F. H. H. Stubbins; Mr. Archibald Phillips; George Leach; Mr. Kelghly, Tully Marshall; Dr. Curran; J. A. Nunn; Miss Tarrant; Miss Neal; Mrs. Malhwa, Grace Hamilton; Mrs. Gibson, Mary B. Henderson; Miss Susan Tibbitts, Mabel Alward.

The story of the play is as follows: Caleb Fry is a misanthrope, rich through his miserliness and the skill of his faithful clerk and servant, Tatterly, whom he greatly resembles in appearance. He disinherits his prospective heir, Donald, because he finds him in company with Ella Tarrant, whose father Fry has tried to ruin. Hector Kindon, a never-does-well, father Fry and is made beneficiary in a new will. Tatterly learns of his young friend's misfortune and in excess of grief dies of heart disease, at the moment Fry commences to upbraid him for permitting Donald and Ella to meet.

Strung by sudden self-reproach and determined to find out which if any of his relatives are worthy, Fry takes advantage of the marked resemblance between himself and the dead Tatterly to make the world believe that Fry is dead and that Tatterly survives.

This accomplished, he assumes a sort of incognito name, only to learn how ardent a hater Kindon really is. How worthy are the young couple whom he has cast off in shown when Kindon turns the old man out and Donald offers him a home, just after a noisy dinner party given by Kindon to his relatives. On that occasion Fry learns how little his kindfolk care for him, and how much his money influenced their manner toward him. Quartered in squalid lodgings, Donald, Ella, and the supposed Tatterly fight adversity with little success; and finally Ella comes home. When matters are at ebb-tide along comes Hepworth Malhwa, Fry's sister's husband, with merriment and the means of conveyance for the young folk to the Dover Cottage, whence has gone Mrs. Gibson, Caleb's former landlady. Left behind, the supposed Tatterly grows desperate in his struggle to obtain a little money for a second start in life; and during a visit from Kindon in drunken infatuation for Ella the old man wrenches from him a handful of banknotes, and disappears.

The last act sees Ella restored to health. Assistance comes to Donald in the form of a bequest of two thousand pounds from an unknown giver. Their fruitless search for Tatterly is ended when he arrives on foot from London, at the point of exhaustion from lack of food and rest.

Upon his heels comes Kindon, to prefer charges of theft, which Donald angrily refutes, but offers to repay the sum in case it is true. The fortune proves to have been gained by the old man through speculation, and to have been anonymously sent to the couple to in some way help Fry's former ill treatment. Fearful lest Kindon shall get any of it, the supposed Tatterly declares who he really is. Kindon is dismissed with scant notice. Donald and Ella grant ready forgiveness to Fry. The love and gentleness which neither poverty nor misery could displace from the young folk's natures completes the misanthrope's reformation. John E. Keller was excellent in his dual impersonation of the haughty Fry and the humble Tatterly. Easily next in merit was Allen Neal as Ella. She was girlish, natural and true to the period of the play (1850). George Allen as the scapegrace heir adequately filled the most disagreeable part, and William Henderson did well with both the comic and the serious lines of Hepworth Malhwa.

Victor Moreley as Donald was sufficiently boyish and animated, but lacked earnestness at times. Mary Henderson was pleasing as the good-hearted, garrulous landlady. Mrs. Gibson, J. A. Nunn gave a capital rendering of the brusque physician, Dr. Curran. The remaining roles were of little importance but were well acted. In many respects Mr. Keller's Tatterly produces much the same effect as E. S. Willard's Cyrus Blockhead in The Middleman, and the play's conclusion leaves the same sort of wholesome favor upon the audience. The humor and pathos and love scenes of the play are well intermingled.

GOSSIP.

Nancy Gilmore Rice, a clever little ingenue with the Boyle Stock company last season, was married on May 22 at her home at Clinton, Miss., to William Harrison Anderson, a non-professional of Nashville, Tenn.

Addison Pitt closed with Henrietta Crossman last night and began rehearsals to-day with the Proctor Stock at Albany, N. Y. Mr. Pitt has been re-engaged for Miss Crossman's company for next season.

William Collier, in The Diplomat, without preliminary notice, ended the season at the Madison Square Theatre on Saturday night.

Charles Deagan and Maud Yale, both of The Belle of New York, were married at Syracuse May 22.

May Irwin has reconsidered her farewell to the stage, and will tour next season in a new farce-comedy, opening at the Bijou Theatre. This announcement sets at rest the rumors that Miss Irwin would become a member of Weber and Fields' company.

King Dodo probably will have a run at the Shaftesbury Theatre, London, next season, as arrangements to that end are now being made by Henry W. Savage.

The Woman's League sent to Boston yesterday a wreath of flowers to be placed on the grave of Annie Clarke, who was a member of the League. At Miss Clarke's funeral the badge of the League was pinned on her breast by one of the Boston members of the organization.

Ethel Fuller, leading woman of the Elite Stock company at the Gotham Theatre, Brooklyn, was presented by her many admirers with a handsome loving cup during the last week of the company's season. Miss Fuller also received numerous beautiful floral pieces, and was called before the curtain many times the last night to bid farewell to her friends.

In the United States District Court at Newark, N. J., last week, W. J. Fleming secured judgment for \$450 against Otto Nien for an unauthorized presentation of Around the World in Eighty Days at the New Century Theatre, Newark, of which the defendant was formerly manager.

Marion Parker, of The Show Girl, underwent a successful operation for appendicitis at St. Luke's Hospital May 22.

Mr. and Mrs. G. F. Adams (Della Pringle) arrived in town a week ago and are now the guests of Mr. and Mrs. Corne Payton. This is Miss Pringle's first visit to New York, and she is enjoying her stay immensely. She was a member of Mr. Payton's first company ten years ago. Mrs. Payton (Ella Reed) is taking Miss Pringle on frequent trips around Brooklyn in her automobile.

Hattie Grace Brummell, professionally known as Evelyn Gordon, secured a divorce from William Arthur Brummell in Chicago March 28.

The La Mont children entertained a large number of friends on May 19, the occasion being the birthday of Frank La Mont, who was the recipient of many gifts. The children will go to Quasi for the Summer, returning in August for the rehearsal of For Her Children's Sake.

Two Terre Haute, Ind., men are about to enter the amusement field. Dr. Odell Weaver, of that place, is now in New York endeavoring to arrange for the production of a new opera, The Prince Consort, the words by himself and the music by Professor P. J. Bretnig, also of Terre Haute. The opera deals with episodes of the reign of the Queen of Holland. The Terre Haute

Grand Opera House Stock company produced last week The Idealist, a new play telling a story of college life, by Max Hermann, who has also written several novels. Mr. Hermann is a Harvard man and hence familiar with the subject of his play.

The Chapmans will be the next attraction at the New York, opening there on June 5. Jane Farr was specially engaged for Robert in Pink Dominoes with the Hatley-Harris Stock company at Young's Pier, Atlantic City, last week. Miss Farr will spend the Summer at her mother's home in Atlantic City.

Lillian C. Maynard is ill at her home in this city with a severe attack of tonsillitis. Joseph H. Kearney, of the Thelma company, had a benefit at the Park Theatre, Philadelphia, yesterday, when his baby daughter was christened on the stage.

Mr. Reed is organizing an opera company of thirty people to play during the Summer season in Quebec, Canada. Besides this he has reorganized his Boston Comic Opera company, which is rehearsing and will open on June 3 at Old Point Comfort, Va.

The regular season of thirty-seven weeks of the Oliver-Cornell company closed at Corning, N. Y., May 30. The company will continue for a Spring and Summer tour through New York with practically the same roster. Those engaged for the Summer are: C. C. Miller, Carl Vernon, F. J. Kane, Charles R. Schod, Tracy Magnira, George Adams, Frederic Dilger, W. H. Cornell, Lillian Adams, Lydia Kane, Alice Kemp, and Petite Fannie.

Harley Merry is to paint the scenery for Sullivan, Harris and Woods' production of The Fatal Wedding, The King of Detectives, and For Her Children's Sake.

Harry Burkhardt, who just closed a successful three weeks' engagement in East Lyons, has been engaged by Harry B. Harris to play Charles Richman's part in A Royal Family with Percy Haswell next season.

Harry B. Eiting finished a forty weeks' engagement as Colonel Gould in The Coward's Daughter last week, and has returned to the city.

Bruce Edwards, who is ill with smallpox at North Brother Island, is reported to be improving rapidly. His discharge from quarantine is expected next week.

The Klaw and Erlanger Amusement Company was incorporated at Albany May 23 with a capital of \$150,000. The directors are Marc Klaw, Solomon K. Lichenstein, and Jacob W. Mayer.

IN SUMMER PLACES.

Mr. and Mrs. Horace V. Noble (Pamela Lorrain) are at their home in St. Louis for the Summer. They have been re-engaged for Loyola's New York Stock company.

Florence Lester will spend the Summer in Maine. Grace Ogden will leave this week for East Whitman, Me., to spend the Summer. Next season she will be known professionally by her own name, Grace Ogden.

Mr. and Mrs. Maurice Campbell (Henrietta Crossman) will summer at Nahant, Mass.

Adelaide Thurston will be at Lake Minnetonka, Minn., this Summer.

Claxton Whitcomb will spend the Summer at his cottage on the St. Lawrence River, some miles from Montreal.

Mr. and Mrs. William Richards (Marie Gilmer) are at Maple Cottage, Dagmar's Ferry, Pa., where they will spend the Summer.

John F. and Ma Ward have gone to their Summer home at Spout, L. I.

After closing her long run in Du Barry at the Criterion Mrs. Leslie Carter will go abroad for the Summer. She will spend a few days in Paris and then proceed to London, Switzerland, for a month, going thence to Belgium, in the Alps.

Carrie Le Mayne is at St. Joseph, Mich., for the Summer.

Larry J. French is at his cottage in the White Mountains for a short visit before the opening of the Summer season of his Park's and Bay company.

Kate Brewster, after a successful season with Walker Whitehead, is spending the Summer at her home, Grantwood-on-the-Hudson.

James K. Hackett will spend the month of June fishing in Canada. After that he and Mrs. Hackett (Mary Mansfield) will go to Europe.

G. Maud Fawcett has been playing the part of the heroine in A Gentleman's Daughter, has returned to her home in Brookline, Mass. She will spend the Summer at Quasi.

Mr. and Mrs. William Philip, of Miss Rob White, will sail for Europe only in June to spend the Summer in England and Scotland, where Mr. Philip's father has estates.

John W. Baskin and Mary Baskin will spend the Summer with relatives of Mrs. Baskin in Indiana, near Indianapolis. They return in August for rehearsals with The Fisherman's Daughter.

OBITUARY.

Kate Partington, the noted old actress, died at the residence of her brother-in-law, Richmond, Va., on May 24. In September last, while traveling in Illinois with an Uncle Tom's Cabin company, she was injured in a railway accident. Her death was the result of the injuries then received. She was eighty years of age. Her husband, William Partington, and her sister, Nellie Partington, the actress, survive.

E. A. Smith, once vaudeville of Gentry Brothers' Trained Animal Show, No. 1, died suddenly of pneumonia in St. James' Hospital, Boston, Mass., on May 19. He was buried in the Green Mount Cemetery, in Boston May 23. Gentry Brothers' bearing the entire expense of his interment. Smith's home was in Chicago, but an effort to locate his family was unsuccessful.

Mrs. Abigail Jane Chastain, wife of Norman D. Chastain, late of E. H. Sothern's company, and last seen with Mrs. Chastain's company, died after a short and painful illness on Friday afternoon in this city. Mr. Chastain has gone to Portland, Me., where the funeral was held on Sunday.

Mrs. Daniel Hartig (Henrietta Hartig) died at her home in this city on May 24, aged thirty-eight years. She was the mother of two children, all now living. Funeral services will be held to-day (May 27). Interment will be made in the Lick Run Cemetery, Cincinnati.

John E. Irwin, an amateur actor long prominent in Brooklyn, died suddenly in that city, on May 24, of apoplexy. He was thirty-six years old, and was for a number of years the leading man of the Amaranth Society.

Don Fenton, a well-known Irish comedian, formerly of Edward Harrigan's company, and later manager of the People's Theatre, Lowell, Mass., died in Lowell, May 26, after a brief illness.

Little Brooks, a woman, was instantly killed by falling from a parachute while making a balloon ascension at Sheffield, England, on May 26.

Herman Clark, of the Irene Javous company, was drowned in the Ohio River, May 23. His body was recovered and sent to his home, Dunbar, Pa.

The father of Louis Maurer was killed in a railway accident in Europe, May 23. Mr. Maurer, who is in the city, was notified by cable of his father's death.

SAILING FOR EUROPE.

Among the theatre folk who sailed for Europe last week were: Mrs. Patrick Campbell, Daniel Freeman, Mr. and Mrs. John Gladstone, Richard Corneil, Marcia Van Dresser, Aubrey Mitchell, and Edmund Hogan. Chaucery Gifford leaves on Thursday for a trip to Carlsbad. The "Globe," sailing June 6, will carry Viola Allen, who goes to consult with Hall Caine regarding his play, The Eternal City, in which she will be seen next season.

Fred Lotto will sail for Europe on the "Lancania" on June 7, and will make a tour of England, Scotland and Wales, also visiting Germany, Italy and Switzerland. His plans provide for his return to New York early in September.

A. Toren Worm has gone in advance of Mary Mansfield and Kyrie Salter in The Lady of Lyons.

Victor Harris, the composer, will sail for Europe on the "St. Paul" on June 4 to spend the Summer.

SAID TO THE MIRROR.

GOSSIP AND FOUD: "Kindly correct the statement that we are playing Human Hearts. We are not playing and never have played this play, and we have the rights to all the plays we are doing."

D. W. Runnema: "Kindly correct the statement that Dr. Rodgers will build a theatre at Yonkers, N. D., for A. A. Root of Boston City. A theatre is now being built and will be opened about Sept. 1 under the management of Rodgers and Look."

ENGAGEMENTS.

Nellie Lynch, for a girlhood role in Sea Toy, next season.  
Max Milligan, as leading man with the Perich-Bel-dini company, for the Summer and next season.  
Mills Palmer, with Park's Red Boy.  
Cyril Scott and Helen Wallace Hagger, for The Silver Slipper.  
Charles R. Waller, by Joseph Barker, for Napoleon in Otto Reimer's production of Lescaut next season.  
Walter Lewis for the same play.  
Louise Gaudier, for the prima donna role with De Wolf Hopper in Mr. Pickwick.  
Peter R. Hughes re-engaged for leading heavy in Old Arkansaw for next season.  
Camille Mount, prima donna, and Robert Dasher, baritone, with the Herald Square Opera co. for the Season.  
Nassau Alexander, for Wall's Dramatic Stock company, at Norfolk, Va., for the Summer.  
Carle Reynolds, by George A. Kingsbury, for the leading comedy parts at Dolmar Gardens, St. Louis, Mo., opening June 1.

COMPANIES CLOSING.

Edward Morgan in The Christian, at Jacksonville, Ill., May 23.  
Henrietta Crossman, at Troy, N. Y., May 26.  
Hay's Comedy company, at Altus, Ill., May 18.  
Old Arkansaw, at Newton, Ia., May 18.  
Andrew Mack in Tom Moore, at Meriden, Conn., May 24.  
Charles B. Hanford, in The Taming of the Shrew, at Cochen, Ind.  
Howard Kyle will close his second season in Nathan Hale, at Wilmington, Del., May 31, having played thirty-three weeks, and traveled 20,000 miles. Mr. Kyle has presented Mr. Fitch's play more than 500 times.  
Anna Held, in Boston, May 24.  
Arizona, at Carbondale, Pa., May 24.  
The American Gleaner company, May 24.

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THE ANNUAL MEETING will be held at the Berkeley Lyceum on Thursday, June 6, at 11 A. M.

Election of Directors, Wednesday, June 4 at the rooms of the Society. Polls open from 10 A. M. to 5 P. M.

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WANTED IMMEDIATELY, address of M. A. WOODRICK, former Manager Hotel Park, New York. "STAR," care Mirror Office.

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